

ART STUDIES

MAGAZINE

for

Art Lovers

and

Art Students



JANUARY

25¢



ANCIENT GREEK FRIEZE

Posed by the Marion Morgan Dancers (Photo First National)

ART STUDIES Magazine endeavors to supply the needs of both mature and immature artists.

For the student in art the following pages have been and will be inspirational; to the staff of all art schools no less. Consistently original posing aided by models such as the average art school seldom sees do much to rouse and exercise the growing ability to observe and to portray. When artistic maturity is reached this publication still does its part, not only as incentive but to take the place of the living model when either disinclination or local inability denies her to the artist. Many artists prefer to work from studies such as these, and some artists who are perforce isolated look upon them as a boon.

Outside of the great cities it is almost impossible for an artist to secure good figure models. Many young men and women finish their studies in the metropolitan art schools only to find, upon their return to their homes in more rural districts, that progress in their art work is impossible because of the insuperable difficulty in the way of securing good models. We hope that that need may be filled satisfactorily by ART STUDIES Magazine.



Stela A. Copan

The Art of the Maya People

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By Brian Chilton

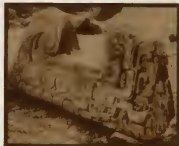
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*A Well-Preserved Stela at
Quirigua*

MAYA art is no more familiar to the general public than are the Maya people themselves. Time has merged the imprint of their personality as a race into that of the Aztec people who succeeded them in their native country, and the art that remains of their civilization is known only to the few interested historians and art lovers who take the trouble to acquaint themselves with it. Maya art, like Maya civilization, has had the misfortune to serve the sole purpose of a stepping stone for successive races to mount upon.

The region in which remains of the original Maya civilization and art are found corresponds closely with that still inhabited by Indians speaking languages composed of the original Maya linguistic stock. It comprises, roughly, in Mexico the states of Tabasco and Chiapas and the peninsula of Yucatan; entire British Honduras; the two-thirds of Guatemala lying north of the Montagua River and much of Honduras, including the headwaters of the Copan River, the lower course of the Uloa, and probably the rich central valley of Comayagua.



A Richly Sculptured Altar at Copan

While the art of the Maya people cannot compete in antiquity with that of the ancient Egyptians and Assyrians, the Mayas were in advance of both the older races in certain technical knowledge. In their art there is indisputable evidence that they had a sound knowledge of design, composition, and even of foreshortening, that subject which is so woefully lacking in the art of the majority of semi-savage peoples. The evolution of their art objects from the cruder first attempts to what are evidently the last and best examples

may be traced with accuracy from Maya relics preserved in this country.

In common with other races in the same development of civilization, the Mayas took as their materials mostly the stone which surrounded them. Unfortunately, the kind of stone that was available was mostly a limestone which was not the happiest of materials for carving, being of a hard nature and difficult to cut. That they have overcome this difficulty to the extent of completing their many stone pieces, may be held in their honor. High relief, low relief, and full round feature their plastic art; however, most



MONOLITH KNOWN AS THE "TURTLE"
Found at Quirigua

of the high relief shows no more distinctive modeling than does the low.

Painting their stone sculpture was a practice indulged in by the Mayas in common with their predecessors, the Greeks. As a rule, the entire height of the monument was painted of a solid color, with the exception that occasionally, details of its construction were emphasized by tones of varying hues. Red predominated for flesh hues, with blue and green used for the ornaments and feathers of the figures.

Where the human body comes into their scheme of decoration, the Mayas seem to have been careful that the carving was not a portrait of any individual of their tribe. The type of face that appears to have been general can not be said to have the attributes of beauty; the head was usually artificially flattened, the forehead straightened, and the receding chin was a feature that never varied in design. As in ancient Egypt, when a certain type of face was used for all statues, possibly the Maya people expressed individuality by means of the dress and ornaments used. Inscription also served this purpose.

The most remarkable achievements of this people are their monolithic monuments, known by the term stelae. They are huge pillars, elaborately carved upon their entire height (they had not yet discovered the use of empty space as background) and in most cases making use of only one figure to a monument. From the savage custom of depicting the human body with all

its normal accessories, as two legs, two arms, etc., the Maya artist developed to the extent where he was able to chisel the body in profile or foreshortened and refrain from the scrupulous adding of the limbs from whatever angle drawn. It is a triumph that even the most accomplished of ancient races had not been able to achieve.

Although various critics have endeavored to trace the ancestry of the Maya ruins to those



Altar G at Copan

of southeast Asia, the implication remains in an entirely tentative state, while the weight of evidence would lead to the certain conclusion that Maya art was developed on American soil and that it is in every sense an American art. Maya art deserves universal recognition.



"THE BLUE KIMONA"

—FROM THE PASTEL
BY LEWIS BAUMER



MODEL WITH DRAPE

CARLO LEONETTI



A finely conceived and executed version of personified Truth, in the hand a sword of righteousness, on the face the look of invincible integrity.

"VERITAS"
—FROM THE PAINTING BY A. BOCKLIN



MODEL FOR FASHION ARTIST
(Susan Flemming)
DE BARRON STUDIOS

On this and the opposite page are reproduced two studies that should appeal to the artist engaged in the work of fashion designing, or to him who makes commercial art his means of livelihood. Susan Flemming is the statuesque type, who can



wear to advantage draped gowns of long lines, while Peggy Mosely is the petite type who takes best to bouffant frocks. Both models make excellent studies from which to work.

PEGGY MOSELY
—FROM WHITE STUDIO



"MORNING"

CANVAS BY P. E. DESTOUCHES

In the Leipzig Museum



"NELL GWYNN"

PAINTED BY SIR PETER LE LY
National Museum of England



CHILD DRAWING

(Courtesy Durand-Ruel)

—BY RENOIR

Artistic Juvenilia

The Child Now Has a Recognized Position in Art

By ANDERS ZEFINE

CONSIDERING that art from its cradle days has been primarily concerned with reproducing the objects and persons with which it was surrounded, and that every moving object has had its turn in the art of races from primitive times, it is strange that one of the most pictorial of all models for the artist, namely the child, should have fared so badly at his hands. Not only does the child as an entity not appear at all previous to the Sixteenth Century, but when he does make a belated appearance upon the art stage, he is treated as the merest adjunct, used solely to fill in gaps in the painter's background, and never in any case accorded treatment as an individual.



GIRL WITH A HAWK
BY PHILIPPE DE CHAMPAIGNE
In the Louvre



MASTER HARE
BY SIR JOSHUA REYNOLDS
In the Louvre



MOTHER AND CHILD —BY MARY CASSATT
(Courtesy of Durand-Ruel)

There are of course, various theories to account for this almost total eclipse of childhood in the realm of the painter's and sculptor's art. The child until this present day was considered of very much less importance in the social scheme of things than our generation rates him, and his study as a growing personality is almost entirely a contemporary development. Regarding childhood as something that should be kept out of sight and sound as much as possible, what wonder that the artists of such a generation should have overlooked entirely the unlimited possibilities lying in its own younger generation. Many and many a paintable child was born and withered unnoted while old age engaged the attention of the painters of the day.

From the inevitable cherubs and circling Cupids of the old masters in art to the personalities in miniature that the present generation

includes in its art is a long step, and one that has been attended by many phases. Boucher in France was one who was given to using the child in his canvases almost as the architect uses volutes in architectural adornment — as a "super" only. Endless cherubic figures weave their way in and out of his canvases, their figures of a sameness that never varies, their baby faces cut from one mold. From Boucher who used the child only in this form, to his contemporaries who took a slighter notice of children but relegated them to the extreme background of the canvas was a step in the right direction, that did not really culminate, however, until the Nature-worshippers, in England first undertook to introduce childhood as a star motif.

Rembrandt, intent upon the idealizing of old age, was utterly oblivious to the beauty of his own children: Renoir and Carriere used their children as their favorite models. Renoir's "Child Drawing" is a masterly depiction of a perfectly natural child engaged in one of the many occupations of his daily day, bent industriously over his paper. As he was the son of the great artist, it is to be supposed that his father thus immortalized the first indications of the boy's budding talent. A charming, intimate study in which Renoir depicted childhood with a completeness never before attained. It is less the painting of a child than it is the depiction of a personality. Renoir's great talent touched nothing that it did not render significant.

Mary Cassatt was born an American artist but spent the most of her long and prolific art life in France. The French have paid to the work of this American woman the

greatest compliment in their power. They claim her as one of themselves. Few artists have been more searching realists than she, still fewer have depicted realism with greater sensitiveness of fundamental beauty.



CHILD PRAYING
(Artist Unknown)
In the Louvre, France



PORTRAIT OF THE
INFANTA MARGUERITE
BY VELASQUEZ



BACK POSE
—DE MIRJIAN STUDY

The whole effect of this pose is one of extreme grace; however, the eye of the artist will lead him to criticize one or two features, in particular the width of the knee, which is admittedly a little too wide for artistic perfection.



ROSERAY AND CAPPELLA

STUDY FROM THE DE BARRON STUDIOS

RONDEL

*Kissing her hair I sat against her feet,
Wove and unwove it, wound and found it sweet,
Made fast therewith her hands, drew down her eyes,
Deep as deep flowers and dreamy like dim skies;
With her own tresses bound and found her fair,
Kissing her hair.*

*Sleep were no sweeter than her face to me.
Sleep of cold sea-bloom under the cold sea;
What pain could get between my face and hers?
What new sweet thing would love not relish worse?
Unless, perhaps, white death had kissed me there,
Kissing her hair?*

—SWINBURNE



A PEACOCK FAN
HENNINGSEN STUDY



SUPPLICATION
HENNINGEN



WOMAN WITH MIRROR

—BY S. T. SWANSON



Attractiveness of attitude, and the decorative note of powdered wig lend beauty and charm to an indoor study having many uses to the artist. Especially good is the line of the diaphragm.

MODEL WITH WIG
—FROM THE HENNINGSEN STUDIOS



THE PERFUME BURNER
PAINTING BY MARTIN-KAVEL
Paris Salon



RELAXED FIGURE
—HENNINGSEN

This is an unusual position, in that the torso and head are horizontal and the hips and thighs slightly turned toward the camera.



ŒDIPUS AND THE SPHIX

PAINTED BY J. D. A. 1867

(In the Gallery 24)

Madame the Countess of Darnley



PEACOCK AND FIGURE

—PAINTING BY RENE FOURNIERE

THE ART WORLD

DADISLAS MEDGYES is a Hungarian artist whose many-sided talent has earned for him a reputation in most of the capitals of Europe. He is visiting America for the first time this year, and a showing of his works again affords Americans the chance of viewing art of a high order.

Mr. Medgyes has held one former exhibition in this country, that in 1925, when a highly successful exhibition, both as to press praise and financial gains, effected his entrance into the ken of the average American art lover. So that varying aspects of this artist's work are already known here. His decors for the theatre are worthy of the highest praise, and several of the stage sets which he formerly displayed are conducive to a desire to view whatever he cares to show.

Little intimate glimpses of French life are vouchsafed us by a young American artist who has been living in Paris. His name is George Hill and at the Ferragil Galleries is an exhibition of his

etchings and lithographs together with a group of oil paintings also of his creation. Very intriguing are the "spots" from French bal-

conies, with their typical elaboration of iron work, their constructive mass of detail showing national touches, which the young artist uses as a background for his figures—of attractive girls and of cats, which seem to constitute his favorite human element. The former are charming in their characteristic Frenchness, no one mistaking them for other than their own nationality. Although the executor of these paintings is young in years and artistic maturity, he has a grasp of technique and of the broader attributes of the painter that auger well for his future. His coloring is predominately cool, the tones chosen with an eye to their blending in translucent blues and brittle greens. Here he is individual to a degree that will come to be associ-



OFFICER OF THE IMPERIAL GUARD
BY THEODORE GERICAULT
(Musée du Louvre)

ated with his name. His canvas which he calls "Notre Dame" is such a blue silhouette against the rim of the world, the color fusing in a

pale luminism, reminiscent of early impressionistic paintings.

In his etchings and lithographs he remains distinctively individual, with a feeling for the pictorial and an ability to execute that will carry him far.

The still-life canvases of Bradley Walker Tomlin decorate the walls of the Montross Galleries; one says decorate advisedly, for the work of this artist is decoration itself, though rendered on a large, sweeping and vigorous scale. Tomlin has also lived for the past year or so in Paris, the artist's mecca, but the effect of his sojourn is not so evident in his latest canvases as it is in the work of the previously mentioned George Hill. Tomlin has merely developed his talent in another city, which might, it seems, almost as well have been done by remaining at home in New York. He has many successful canvases in the present exhibition, in particular one called "Tulips and Armoire": a handsome painting, with big rhythms and excellent color. Vigorous and interesting, it has a unity that gives its elements of design harmony. The term that comes first to mind as descriptive of this work is strength: it has a vital and fluent touch. It would be possible to criticize adversely some of the less successful canvases but in the face

their new quarters farther uptown in New York art was served, for at the new address the galleries have infinitely better facilities for the showing of the works of young artists than they have heretofore possessed. Daylight itself now has the opportunity of enhancing the attraction of the paintings and sculpture exhibited, and garish electrics fade before it. Many of the young artists whose names are instantly connected with the Gallery have pieces in the current showing, and also some



STAGG AND HINDS

—BY REMBRANDT BUGATTI

promising newcomers are included. Herman Trunk, a name that means excellent work, is again showing some of his water colors, brilliant decorative arrangements of flowers, one indeed titled simply "Arrangement of Flowers." A Trunk canvas means luscious color and composition that might well be the work of an artist of more maturity. Perhaps the best individual points of view is the "Canadian Landscape" by R. E. Johnston, although the landscape and flower studies of Arnold Blanch and the "Red Barn" of Jo Pollett make formidable rivals.



FRAGMENT FROM "THE EFFORT"

—BY BRANCO DESHKOVITCH

of the general goodness of the exhibition as a whole, one concedes that the failings are in the minority. Tomlin must be taken into artistic account.

When the Dudensing Galleries moved into

and Mrs. LeBoutillier in Ridgefield. George Le Boutillier and Isabel were trained under the tuition of Carriere and their work has similar and yet dissimilar qualities. Both follow truthfully and accurately the forms of nature with different mannerisms in the execution.

"LES VOIX"

—BY AUGUST RODIN



"L'ILLUSION BRISÉE"
(Right)

BY AUGUSTE RODIN



*Two marbles by the French
sculptor now in the posses-
sion of private collectors in
his native land.*



A FRINGED SHAWL
STUDY BY HENNINGSEN



STUDY BY
HAROLD DEAN CMSEY



STUDY WITH FLOWING DRAPE
—CARLO LEONETTI

A figure which lacks the elaborate curves beloved of an older generation but boasts the ideal formation of the present day.



CORINNE SYLVAE, MODEL

-DE MIRJIAN



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—HENNINGSEN

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